THE LAWRENCE GALLERY.

Seventh Exhibition.

April, 1836.

A CATALOGUE

OF

One Hundred Original Drawings

BY

ZUCCHERO, ANDREA DEL SARTO, POLIDORE DA CARAVAGGIO,

AND

FRA BARTOLOMEO.

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH, AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE SEVENTH.

At Messrs. Woodburn's Gallery, 112, *St. Martin's Lane, Charing Cross.*

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.

Tickets of Admission during each Exhibition, Five Shillings.

Tickets to admit at all times during the Four Exhibitions, One Guinea.

HOURS FROM TWELVE TILL SIX

ORDER OF THE TEN EXHIBITIONS.

FIRST - - - - - Rubens.

SECOND - - - - Vandyk and Rembrandt.

THIRD - - - - Poussin and Claude.

FOURTH - - - Parmigiano and Coreggio.

FIFTH - - - - - Julio Romano, F. Primaticcio, L. da Vinci, and Pierino del Vaga.

SIXTH - - - - Ludovico, Annibal, and Agostino Carracci.

SEVENTH - - - Fra Bartolomeo, A. del Sarto, Polidore, and Zucchero.

EIGHTH - - - - Titian and Albert Durer.

NINTH - - - - Raffaelle Urbino.

TENTH - - - - Michael Angelo.

C. RICHARDS, PRINTER, 100, ST. MARTIN'S-LANE, CHARING-CROSS.

THE Proprietors of the LAWRENCE GALLERY consider it due to the importance of the splendid Collection which they have the honor of exhibiting, to make known to the Nobility, Gentry, and the public in general, the high consideration these drawings have obtained from the first authorities of the kingdom; they therefore reprint the following Letter which they had the honor to receive during the Second Exhibition.

Copy of a Letter from Lieutenant-General Sir Herbert Taylor, G.C.B. & G.C.H., Secretary to His Majesty, &c. &c. &c.

Windsor Castle, June 10, 1835.

SIR,

I regret that the continued pressure of business has prevented me from acknowledging earlier the receipt of your letter of the 25th ultimo, enclosing a "Catalogue of the First Exhibition of the Lawrence Gallery," and acquainting you that I had the honor to submit them to the KING.

HIS MAJESTY has ordered me to assure you of the satisfaction with which he notices the steps you have taken to render by this Exhibition, accessible to the Public, and available to Artists for the purpose of Study, the valuable and important Collection of Drawings by the Ancient Masters, formed by the late Sir Thomas Lawrence; and, as an encouragement to your undertaking, and with a view to promote one of its most essential objects, HIS

MAJESTY has been pleased to order me to send you Fifty Guineas, to be applied to the gratuitous Admission of such Students of the Royal Academy as may be desirous of availing themselves of this facility to the Ten Exhibitions.

I have the honor to be, Sir,

Your most obedient humble Servant,

H. TAYLOR.

Samuel Woodburn, Esq.

In addition to this Royal patronage, the following testimony of the opinion of the President and Members of the Royal Academy who are undoubtedly the best judges in the Empire of these works of art, is highly satisfactory to the proprietors.

At a General Assembly of the Members of the ROYAL ACADEMY, *held at their Apartments in Somerset House, on the 25th day of February,* 1831,—

"Being fully impressed with the value and importance of the Collection of Drawings formed with so much care and skill by our late distinguished President, Sir Thomas Lawrence; and considering that its dispersion into private hands, or its transmission to the Cabinet of some foreign Sovereign, would be a severe loss to the Arts of our country, and a discredit to our national taste; conceiving, also, that it is a duty of a body constituted as the Royal Academy has been, for the guardianship and promotion of the Arts, to use such means as may be in their power for the prevention of a result so much to be deprecated; the President and the Members of the Royal Academy have resolved:

"That in the event of a subscription being formed to purchase the entire Collection of Drawings of the late Sir Thomas Lawrence, the Royal Academy will subscribe One Thousand Pounds in aid thereof, on the following conditions:

"First, that the Collection be placed in the British Museum or National Gallery, corresponding in every respect with the Catalogue submitted to the Committee of Academicians appointed to examine the Drawings.

"Secondly, that the Drawings be so disposed of in the British Museum or National Gallery, as to be rendered accessible at all convenient times to the public, and available to artists for the purposes of study.

"The Treasurer of the Royal Academy will be authorized by the President and Council to pay to the Executor of the late Sir Thomas Lawrence the above-named sum of One Thousand pounds, when it shall have been certified to them by the Committee of Academicians who have examined the Collection, and also by the Officer of the British Museum or National Gallery, in whose care it shall have been placed, that the above conditions have been complied with.

"Extracts from the Minutes,

Copy. "*(By Order)* H. HOWARD, R.A. Sec."

As this unique and matchless Collection has already been broken into, the Proprietors can have no objection to make known to the public the estimation they have put on such Masters as form part of the future Exhibitions. They are valued at a very moderate rate, in order to induce amateurs to purchase, and the Messrs. Woodburn feel confident that no Collector could find so good an opportunity of enriching his portfolio.

In case of sale, Messrs. Woodburn will deliver the Drawings immediately after the Exhibition closes; and they beg to mention, that they have placed the lowest value they can accept for each Master.

List of Masters not yet Sold.

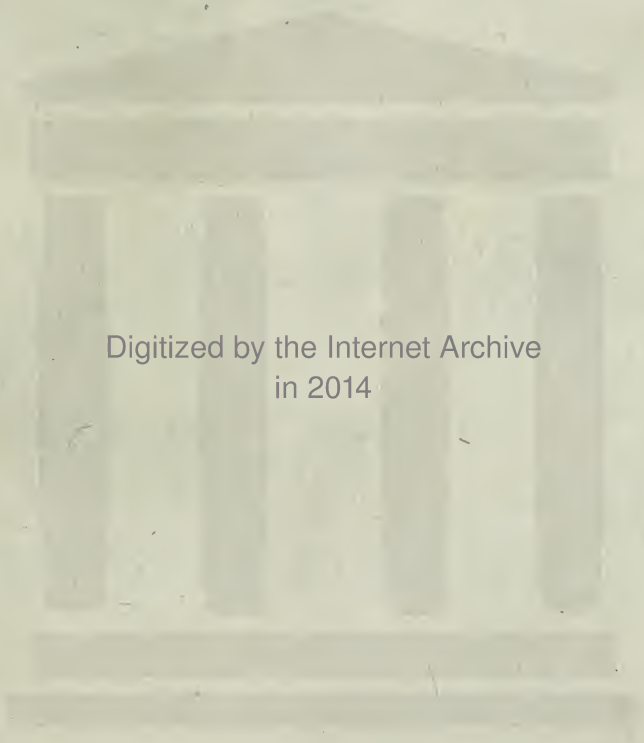
	No. of Drawings.	
Sir P. P. Rubens - - -	150	- £3000
N. Poussin - - -	74	- 800
F. Parmigiano - - -	175	- 1500
A. Coreggio - - -	60	- 1000
F. Primaticcio - - -	50	- 600
Leonardo da Vinci - - -	75	- 1500
Pierino del Vaga - - -	85	- 300
Fra Bartolomeo de St. Marco -	430	- 1200
Titian Vecelli - - -	60	- 600
T. F. Zucchero - - -	80	- 400
Andrea del Sarto - - -	30	- 300
Polidore Carravaggio - -	30	- 250

The Raffaelle and Michael Angelo are not yet valued.

The Proprietors of the Lawrence Gallery have the honour of announcing the sale of the sixth Exhibition, and also of the Julio Romano (part of the fifth) to a Nobleman equally renowned for his splendid gallery of pictures, and his consummate knowledge in the arts.

This sale is particularly satisfactory to Messrs. Woodburn, as the drawings are very likely to be placed in a locality where at convenient days they will be accessible to artists and amateurs; and thus fulfil the desire of the late highly talented possessor of this splendid Cabinet.

S. & A. Woodburn,
112, *St. Martin's Lane,*
April, 1836.



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FEDERIGO ZVCCHERI PITTORE
D' URBINO

Mus.° Fior.° *H. del.* *Ben. Eredi Sc.*
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THE LIVES OF

TADDEO AND FEDERICO ZUCCHERO.

TADDEO was born at San Agnola in Vado in 1529, and went at the age of fourteen to Rome, where he was for some time in obscurity; but, by amazing perseverance in drawing from the antique, he succeeded at length in overcoming his difficulties, and became a considerable artist, and was employed by the Popes Julius III and Paul IV in the Vatican; he also was entrusted by the Cardinal Farnese to decorate his new-built palace of Caparola, where he executed a noble set of great fresco paintings, representing the principal actions of that family, which were much admired. He died in 1566, aged 37.

Federico was the younger brother, and went to Rome when Taddeo had established his reputation. The two brothers worked in conjunction in several palaces. After Taddeo's death, Federico travelled to France, whither he had been invited by the Cardinal Lorraine, for whom he painted several grand works. He then visited Flanders, and made some designs which were executed in tapestry: after passing through Holland he arrived in London, where he had the honor of painting Queen Elizabeth, Lord Leicester, and several of the c urt, by which he gained great applause and a large sum of money.

On his return to Italy, he painted in fresco the cupola of the Church of St. Maria del Fiore at Florence,—an immense labour, as the church is about thirty feet higher than the Cathedral of St. Paul's in London.

Having finished this grand work, Federico again visited Venice, where he was employed by the government and obtained the honor of knighthood. He afterwards went to Rome, and was engaged by Pope Gregory XIII to paint the ceiling of the Capello Paulino in the Vatican; but having been offended by some persons of the

court, he painted them in a picture with asses' ears, which enraged the pope so much, that Federico secretly left Rome. However, the resentment of his holiness having subsided, he recalled Federico to finish the chapel. After this, the artist visited Madrid, and was employed by Philip II.; returning to Rome, he died there in 1595, aged 51.

The very curious set of drawings with which this Catalogue commences, was executed by Federico Zucchero, with the intention of adorning a salon in his house with fresco paintings relative to the life of his brother.

They are drawn with the pen and bistre wash, and were part of the celebrated Collection purchased by Mr. S. Woodburn from the Marquis Vindé in Paris, for 125,000 francs. They were purchased by Thomas Dimsdale, Esq., and after his death they were acquired by Sir Thomas Lawrence.

They differ in shape and size, but generally are about 17 inches by 9 inches.

A CATALOGUE,

ETC. ETC.

Seventh Exhibition.

FEDERICO ZUCCHERO.

THE HISTORY OF TADDEO ZUCCHERO.†

Containing the most remarkable events of his life, treated in an historical and symbolical manner.

1. An allegorical representation of Faith and Religion.

2. Taddeo, tired of the chagrin and labour he endures in his paternal residence, resolves to quit his home, and put his trust in the protection of the Almighty.

3. He takes leave of his family, and departs accompanied by two guardian Angels.

4. Minerva shews the young Taddeo the city of Rome, and protects him until his safe arrival in that city.

5. He presents himself with a letter of recommendation to an artist, who refuses him an asylum, and sends him away weeping.

6. An allegorical representation of Patience and Labour, indicating his surmounting the greatest obstacles.

† These highly interesting series are mentioned in Giunta alle Note del Tomo III di Vasari, p. 5. M. Mariette, the celebrated amateur, informed Monsignor Bottari that he had seen them, and mentioned particularly No. 19. The Proprietors of the Lawrence Gallery are also in possession of the Italian verses in MS. which illustrate each drawing.

7. Taddeo obtains employment under Pietro Calavrese, an avaricious painter, who employs him all day in grinding his colours, nevertheless he employs a part of the night to study.

8. Being sent on an errand by the wife of Calavrese, he is struck with surprise at the beauty of some frescoes by Polidore, on the front of a palace, which he designs from.

9. On his return to his master's house, he applies himself every night to draw by moonlight.

10. During the day, Taddeo is obliged to do the office of a domestic; he is represented carrying wood, blowing the fire, and making the bed.

11. Symbolical representation by two infants: one holds an escutcheon on which is represented a spider working his net, indicating that labour always meets with reward; the other holds the attributes of Minerva, signifying that wisdom overcomes all difficulties.

12. Represents the young artist diligently employed in drawing from the best masters of antiquity.

13. He works day and night in drawing from the antique.

14. Taddeo, dissatisfied with his progress and overcome with his labours, resolves to return home; becoming fatigued, he falls asleep near a river, and being seized with a fever, imagines that the stones he sees around him are pictures by Raffaelle and Polidore, that he had drawn from in Rome; he therefore fills a bag with them, which he intends to carry to his father.

15. He is received by his father and mother, to whom he recommends to have great care of the stones he had brought as chef-d'œuvres of art; on the left, he is represented sick in bed, surrounded by his family.

16. Being recovered from his malady, and attracted by his love for the arts, he returns to Rome accompanied by the Three Graces, who promise him happier prospects in future.

17. He designs from the statue of the Laocoon and other antique statues, and also from the works of Raffaelle.

18. He designs after the works of Michael Angelo Buonaroti, particularly from the Last Judgment.

19. He undertakes to paint in fresco the front of the palace Mattei, and astonishes the best artists with his progress : among the spectators on the left is Raffaelle and Michael Angelo, who appear considering his work ; on the right is Giorgio Vasari and others.

20. Two allegorical figures, the emblems of design, accompanied by a Cock, signifying vigilance; and, on the left, Mercury with the Caduceus and the horns of abundance, signifying that the labours of Taddeo had at length secured his affluence.

TADDEO ZUCCHERO.

21. ADORATION OF THE SHEPHERDS—a very beautiful design in the style of the Notte of Coreggio; pen and bistre, heightened with white. Capital. This drawing was presented 14th June, 1569, by Federico Zucchero to an amateur, who has written this circumstance on the drawing.

Size, 11 *inches by* 8 *inches. From the Collection of the Marquis Legoy.*

22. A LEGENDARY MIRACLE—the appearance of the Deity in a religious assemblage; pen & bistre, heightened with white. Capital.

Size, 9¾ *inches by* 10 *inches, arched top. From the Collection of J. Richardson, Esq.*

23. The bath of Diana—an elegant sheet of studies; pen, lightly washed with bistre.

Size, 11 *inches by* 9¼ *inches. From the Collection of W. Y. Ottley, Esq.*

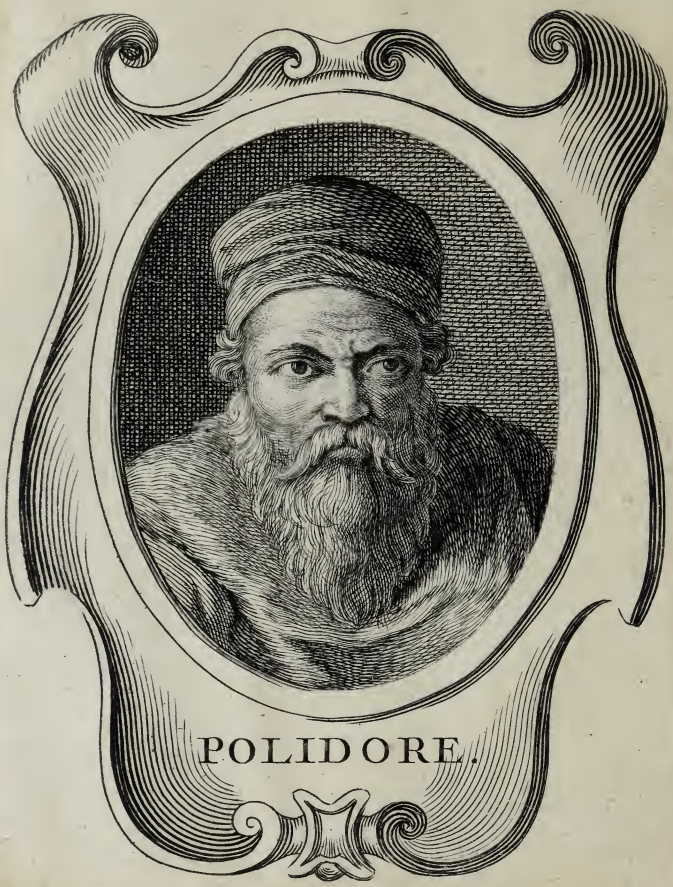
24. A female figure—holding a sword, probably allegorical of Justice; signed by the artist; pen and India ink, heightened with white, on a grey ground. Capital.

Size, 15½ *inches by* 9½ *inches. From the Collection of W. Y. Ottley, Esq.*

25. The Adoration of the Shepherds — executed with bistre, heightened with white, and producing a most powerful effect. Very fine.

Size, 15¾ *inches by* 10¾ *inches. From the Collection of W. Y. Ottley, Esq.*

The drawings by the two Zuccheros consist of eighty in number, and will be sold entire for £400



POLIDORE.

THE LIFE OF

POLIDORO CALDORA DA CARAVAGGIO.

He was born in 1494, at Caravaggio, in the states of Milan, of poor parentage, and went in his youth to Rome seeking employment. By a very fortunate accident, he arrived at the time that the stuccos and frescos of the Loggia of the Vatican were in progress, and obtained the very humble situation of carrying the mortar and stucco for the use of Giovanni da Udine, who was employed there under Raffaelle.

On seeing daily the beautiful works which were executing, he became so desirous of endeavouring to learn the profession, that he resolved to attempt to obtain some insight into the art; but as his extreme poverty prevented him availing himself of study under a competent master, he sought an acquaintance with a young Florentine, named Maturine, who he perceived was a very able designer; and such was the surprising progress he made, that in a few months his works astonished those who recollected his former servile condition.

Maturine was equally pleased with his new acquaintance, and the two friends determined to live as brothers; they had one common purse, and employed themselves without any mean jealousy to arrive at excellence, until they ranked among the best artists of the school of Raffaelle.

Finding, however, that they were defective in colour, they began to pay great attention to a mode, then in fashion, of painting fronts of houses in chiaroscuro, and soon obtained a commission to adorn in this way a palace on the Monte Cavallo, which met with general approbation: thus encouraged, they attempted oil painting, but probably for want of practice their works in this manner were very inferior to their style of fresco; they consequently returned to that manner which had given satisfaction, and met with so much employ, that there was scarcely a palace which they did not adorn,

gaining both reputation and money, until the fatal sacking of Rome in 1527. In this disaster the two friends were separated; and Maturine, escaping from Rome, was soon after attacked by the plague and died.

Polidoro went to Naples totally ruined, and not finding employ there, was reduced to great difficulties; but fortunately crossing over to Messina at the moment that the Emperor Charles the Fifth was on his return from Tunis, he was so fortunate as to get ample employment to make decorated triumphal arches on this occasion.

This brought him into notice, and he made a considerable sum by the commissions he executed in that city; but hearing that tranquillity was restored in Rome, he resolved on returning to that seat of the arts, and having drawn out of the bank of Messina a large sum which he had realized in that city, his servant took the opportunity of his sleeping to murder him, for which horrible crime he was very deservedly executed.

Polidoro was a man of wonderful genius; he did not begin to learn the art until he was twenty: in four or five years he excelled every painter in the department he followed, and having adorned Rome and many parts of Naples with his amazing works on the fronts of buildings, he was killed before he had attained the age of forty-four years.

POLIDORO DA CARAVAGGIO.

26. Part of a frieze, Roman soldiers, with horses, &c. —pen and India ink, heightened with white, on a grey paper. Very fine.

Size, 11¼ *inches by* 10 *inches. From the Collection of W. Y. Ottley, Esq.*

27. Our Saviour bearing his Cross—the procession to Mount Calvary; a grand design, vigorously executed; in bistre, eightened with white. Superb.

Size, 13½ *inches by* 8¾ *inches. From the Collection of Mariette and the Marquis Legoy.*

28. A subject from ancient history—a capital design, executed with pen and bistre, hetghtened with white. Engraved.

Size, 14¾ *inches by* 9 *inches. From the Collection of M. Revil.*

29. Roman Soldiers with trophies of victory—finely drawn with the pen and India ink, and heightened with white; on a blue paper. Very capital.

Size, 15½ *inches by* 8¾ *inches. From the Collection of W. Y. Ottley, Esq.*

30. The Adoration of the Shepherds—a grand composition in the style of Raphael; bistre, heightened with white. Capital.

Size, 16¾ *inches by* 11¾ *inches. From the Collection of M. Dargenville.*

31. Nymphs gathering fruit, and a river God—an elegant composition; pen and bistre, heightened with white. Fine.

Size, 11 *inches by* 7¼ *inches. From the Collection of J. Richardson and J. M'Gowan, Esqrs.*

32. A ROMAN EMPEROR, CROWNED BY VICTORY—captives bound, and one kneeling at his feet; pen and bistre, heightened with white, on blue paper. Fine.

Size, 10¾ *inches by* 7¼ *inches. From the Collection of Count Aldrovandus of Bologna.*

33. PART OF A FRIEZE—a female with the horn of plenty; pen and bistre: highly finished.

Size, 10¾ *inches by* 6¾ *inches. From the Collection of M. Revil.*

34. A SACRIFICE—or Adoration of a Female Deity; probably intended for Ceres; in the form of a frieze; pen and bistre, heightened with white. Capital.

Size, 15¾ *inches by* 8½ *inches. From the Collection of M. Mariette.*

35. SOLDIERS STORMING A FORTRESS—a fine composition; highly finished; pen, delicately washed with bistre.

Size, 10½ *inches by* 9 *inches. From the Collection of P. H. Lankrinck, Esq.*

36. A YOUTH PLAYING THE PANDEAN PIPES—and two other figures; pen and bistre. Very fine.

Size, 10¾ *inches by* 8 *inches. From the Collections of Sir P. Lely and J. Richardson, Esq.*

37. PART OF A FRIEZE—a procession with a crowned king, his train supported by a female, and other figures; pen and bistre, heightened with white.

Size, 14 *inches by* 10 *inches. From the Collection of W. Y. Ottley, Esq.*

38. ROMAN SOLDIERS IN PROCESSION—carrying the model of a captured city; pen and India ink, on grey paper, heightened with white.

Size, 11 *inches by* 6¼ *inches. From the Collections of J. Hudson, Esq.*

39. A ROMAN EMPEROR REWARDING HIS SOLDIERS—pen and bistre wash.

Size, 13½ *inches by* 8 *inches. From the Collection of M. Verstegh of Amsterdam.*

40. A GRAND MOUNTAINOUS LANDSCAPE AND FIGURES—the scene represents a hermitage; pen and bistre, heightened with white, on a grey paper. Capital.

Size, 21 *inches by* 14 *inches. From the Collection of M. Dijonval.*

41. A ROMAN CHARIOT DRAWN BY FOUR HORSES; pen and India ink, on a grey paper. Fine.

Size, 10 *inches by* 7¼ *inches. From the Collections of Sir Joshua Reynolds and Count de Fries.*

42. THE ALMIGHTY IN THE CLOUDS, WITH ANGELS, ETC.—a study; pen and bistre: composed with grandeur.

Size, 8½ *inches by* 7¼ *inches. From the Collection of J. Hudson, Esq.*

43. THE DEATH OF THE CHILDREN OF NIOBE—part of a frieze; pen and bistre, heightened with white.

Size, 14¼ *inches by* 8 *inches. From the Collection of Count Bianconi.*

44. A SHEET OF STUDIES—chiefly of female figures; executed in red chalk. Very spirited.

Size, 11¾ *inches by* 8 *inches. From the Collections of W. Y. Ottley, Esq.*

45. A GROUP OF ANGELS, WITH A DOVE—India ink, heightened with white.

Size, 9 *inches by* 6¾ *inches. From the Collection of J. Richardson, Esq.*

46. A DESIGN FOR A FRIEZE—subject unknown; pen and bistre wash.

Size, 17 *inches by* 10¾ *inches. From the Collections of Sir Peter Lely and W. Y. Ottley, Esq.*

47. ALEXANDER AND HIS PHYSICIAN—a grand composition of many figures; freely sketched in red chalk.

Size, 11½ *inches by* 8¼ *inches. From the Collection of R. Udney, Esq.*

48. THE CORONATION OF THE VIRGIN—surrounded by a choir of Angels; above is the Almighty and the Holy Ghost; a very grand composition, executed with the pen and bistre, heightened with white. Capital.

Size, 14¾ *inches by* 10¾ *inches. From the Collection of Chevalier Le Thière.*

49. ROMAN SOLDIERS IN PROCESSION — carrying a figure crowned with a fortress; pen and bistre wash: executed with great spirit.

Size, 20 *inches by* 5½ *inches. From the Collection of the Marquis Legoy.*

50. A MOUNTAINOUS LANDSCAPE—executed with the pen and India ink, heightened with white, on a grey paper: highly finished. Curious.

Size, 8¼ *inches by* 5¾ *inches. From the Collection of the Marquis Legoy.*

The Collection of Drawings by this great Master amounts to 30; and will be sold for £250.

THE LIFE OF
BACCIO DELLA PORTO, CALLED FRA BARTOLOMEO DE ST. MARCO.

THIS great Painter was born near Florence in 1469, and became a disciple of Cosimo Rosselli who lived in that city near the gate of St. Peter: this circumstance occasioned the youth to be called by the name of Della Porto, his real name is unknown.

On quitting C. Rosselli he applied himself to study the works of the illustrious L. da Vinci, and becoming acquainted with Mariotto Albertinello, they commenced copying and modelling the antique basso relievos, by which means they both improved their knowledge in grandeur and simplicity.

He was a particular friend of the unfortunate monk Savanarola, and by his persuasion destroyed most of his studies from the life. The rigid scruples of this preacher having at length attracted the hostility of the immoral Pope Alexander VI., he procured a sentence against him, and had him seized in the monastery of St. Mark, soon after which he was put to death.

Baccio was so much alarmed at the tumult occasioned by the resistance made by the monks, when the officers of justice arrested Savanarola, (having been employed at that moment in the monastery and probably endangered,) that he resolved to retire from the busy world, and accordingly in 1500 he took the habit of St. Dominick and was called il Fratè.

WhenRaffaello visited Florence, in 1504, he became acquainted with Fra Bartolomeo, and indeed received instruction both in colouring and particular drapery from that master, he being considered as the inventor of the lay figures, and the best artist of the time in this very requisite part of painting; Raffaello in return taught him the best rules of perspective, and invited him to Rome. The monk was much struck with the works of Michael Angelo and Raffaello; he could have had ample employment in that capital, but modestly retired back to Florence, where he executed several splendid works which are worthy of ranking with those of any master.

Some Florentine artists jealous of his talents, having asserted that he was incapable of executing figures on a large scale, he refuted

the calumny by producing his celebrated St. Mark, now in the Pitti Palace, which possesses the beauty of Raffaello and the sublimity of Michael Angelo, and no doubt would have been proudly claimed by either of those great men.

But his most celebrated work is the magnificent altar-piece in the church of St. Romano, at Lucca, for which picture the present catalogue describes the identical design he worked from. This superb drawing, probably the finest by this artist, was presented to the late Sir Thomas Lawrence, by Earl Cowper: competent judges who have seen the picture consider it equal to Raffaello. It is noticed with all the enthusiasm it merits by Sir Joshua Reynolds, and may be well classed among the chief treasures of the pictorial art in Italy.

Had il Fratè resided in Rome, and met with a patronage equal to what Raffaello enjoyed, there is no doubt but that he would have been equally renowned; but living quietly in a monastery, and always employed on religious subjects, he did not extend his powers so far as they would have been carried had he lived more in the world: that he was most indefatigable in his studies this matchless collection gives sufficient proof, for notwithstanding the number of drawings he destroyed, the Lawrence Gallery contains no less than 430, including two volumes, of which the history is very interesting.

Il Fratè had an acquaintance, a nun named Suar Plautella, who learned painting from him, and to judge from one or two drawings by her in this collection, was possessed of great talent. When il Fratè died, he left her all his drawings, and they remained in the convent she belonged to until they were forgotten. The ignorance of the nuns was so great, that these fine designs were used to make up parcels or light the fire, until by accident one of them was seen by a person who was aware of their importance, and the remainder were rescued. They were purchased by the Grand Duke of Tuscany and bound in two volumes, which were kept in the Duke's library with the rest of the drawings by the old masters, until about thirty years ago, when by some unaccountable means they came to England, and fell into the hands of the late Benjamin West, Esq., P.R.A., who fully appreciated their value, and indeed his works prove the use they were of to him. At his demise they were bought by private contract by Sir T. Lawrence, and thus came into this collection.

FRA BARTOLOMEO DE S. MARCO.

51. The Virgin and the infant Christ—St. John and St. Joseph; a fine composition; black chalk.

Size, 15½ *inches by* 10½ *inches. From the Collection of Ploos Van Amstel.*

52. Heads—of two men in profile, and a beautiful study of a boy's head; black chalk: very fine.

Size, 10¼ *inches by* 8 *inches. From the Collection of the Duke of Alva.*

53. A study—of a Flying Angel, holding drapery; an elegant and beautiful drawing in black chalk, heightened with white. Fine.

Size, 14½ *inches by* 10½ *inches. From the Collections of G. Vasari, Count Fries, &c.*

54. Study—of three figures; one sitting, and two standing; red chalk.

Size, 10½ *inches by* 8¼ *inches. From the Collection of the Marquis Legoy.*

55. Study—for a young David, with the sling, two figures; black chalk, heightened with white. A design in competition with the statue by M. Angelo.

Size, 8 *inches by* 7¾ *inches. From the Collection of M. Vicar.*

56. The Virgin and the infant Christ—attended by St. John, St. Joseph, and Elizabeth; finished pen; beautifully drawn.

Size, 5½ *inches by* 4½ *inches. From the Collections of Richardson, Jun. and Thomas Dimsdale, Esqrs.*

57. The ascension of Christ—attended by angels; a fine bold study; black chalk, heightened with white.

Size, 10¾ *inches by* 6¾ *inches. From the Collection of R. Udney, Esq.*

58. STUDY—of a figure of young David with the sling; boldly and finely drawn with black chalk; probably done at the time Michael Angelo made his statue.

Size, 13½ *inches by* 8 *inches. From the Collection of R. Cosway, Esq.*

59. THE ELEVATION OF THE HOST—supported by St. Peter and St. Paul; bistre washed. Very fine.

Size, 11½ *inches by* 8 *inches. From the Collection of the Prince Borghese.*

60. THE VIRGIN, INFANT CHRIST, AND ST. JOHN—attended by angels; a slight spirited drawing; in black chalk, heightened with white.

Size, 11 *inches by* 7¼ *inches. From the Collection of the Duke of Alva.*

61. THE VIRGIN ON HER KNEES BEFORE THE INFANT CHRIST—attended by angels, St. Joseph, and a Monk; an elegant composition; in an arched compartment; black chalk.

Size, 14 *inches by* 10 *inches. From the Collection of M. Vicar.*

62. ST. JOSEPH—a sitting figure; drawn on a fine canvas, heightened with white.

Size, 11 *inches by* 7 *inches. From the Collection of Count Gelosi, of Genoa.*

63. THE ADORATION OF THE MAGI—a superb composition of many figures; highly finished: pen. Very fine.

Size, 11 *inches by* 9½ *inches. From the Collections of Mr. Hone and Lord Spencer.*

64. A STUDY—of drapery; beautifully finished; on a fine canvas, heightened with white: evidently from drapery placed on the lay figure, of which he is said to be the inventor.

Size, 12¼ *inches by* 8½ *inches. From the Collections of Paul Sandys, Esq. and W. Y. Ottley, Esq.*

65. STUDY—of one of the Prophets; in black chalk, heightened with white.

Size, 11½ *inches by* 8¼ *inches. From the Collections of G. Vasari, Mariette, and Count de Fries.*

66. OUR SAVIOUR—standing on his tomb; one foot on a globe, surrounded by six angels: black chalk, heightened with white. Capital.

Size, 10⅝ *inches by* 6¾ *inches. From the Collection of J. Richardson, Esq.*

67. PORTRAIT OF FRA BARTOLOMEO—and another study of a head, hand, &c.; in red chalk.

Size, 11¾ *inches by* 7½ *inches. From the Collections of Vasari, Mariette, and Count de Fries.*

68. THE VIRGIN, WITH THE INFANT CHRIST IN HER ARMS—whole length figure; in red chalk: highly finished. Engraved in the school of design.

Size, 12 *inches by* 7 *inches. From the Collections of Sir Jacob Astley and W. Y. Ottley, Esq.*

69. HEAD OF A MAN—looking down; fine expression: black chalk.

Size, 10¾ *inches by* 9 *inches. From the Collection of Thomas Dimsdale, Esq.*

70. THE HOLY FAMILY—the Virgin on her knees before the infant Christ, attended by St. John and St. Joseph; a beautiful composition: bistre pen. Engraved.

Size, 4½ *inches by* 4¼ *inches. From the Collections of Mr. Richardson and Thomas Dimsdale, Esq.*

71. THE VIRGIN AND CHILD—seated on a throne, attended with the infant St. John, and two Saints; an elegant composition; on a red ground: black chalk, heightened with white. The picture is at Lucca.

Size, 8¼ *inches by* 6½ *inches. From the Collection of M. Revil.*

72. The Virgin and Child—seated in a landscape, with ruins, &c., an ecclesiastic and other figures in adoration; highly finished: in red chalk, arched at top, and signed with the date of 1500. Capital.

Size, 11½ *inches by* 7¼ *inches. From the Collection of C. Ploos van Amstel.*

73. The Apotheosis of a Cardinal—his hat rests on the tomb; above are angels carrying his soul to the Almighty, who is represented with extended arms as receiving him: other angels are playing musical instruments. This admirable design is freely drawn in black and white chalk in the best time of the Master.

Size, 22½ *inches by* 17¾ *inches. From the Collection of the Grand Duke of Tuscany.*

74. The Virgin—interceding for a group of persons, who kneel at her feet; above is the Almighty with extended arms, and three angels, one of whom supports a scrowl, on which is inscribed the word MISEREOS. This superb drawing is the model for the celebrated picture mentioned by Sir J. Reynolds, and exists in the church of the St. Romano at Lucca. Among the kneeling figures are the princes of the House of Medici. This most capital specimen existing by this great Master was presented by Earl Cowper to Sir Thomas Lawrence, and is the identical model the picture was painted from: it is checqued for enlarging.

Size, 22½ *inches by* 15¾ *inches.*

75. A Cupid—a most curious and interesting study, exactly similar to the Cupid being instructed by Mercury, of Coreggio, in the National Gallery; on the same sheet is a study of the infant Christ.

Size, 9½ *inches by* 9¼ *inches. From the Collection of the Chevalier Vicar.*

The superb Collection by this Master amounts to 430; price £1200.

ANDRÉ DEL SARTO.

THE LIFE OF

ANDREA VANUCCI, CALLED DEL SARTO.

THIS celebrated artist was born at Florence in 1488; his father being a tailor was the reason of his son being named del Sarto, which signifies that trade or business.

John Barile, a painter of great reputation, having seen some works which young Andrea had done for a goldsmith, took him into his house, and taught him during three years the elements of painting; but owing to the bad temper of his master, his scholar was obliged to quit him, and joined in housekeeping with Francia Bigio, an artist of great promise. His first employment of consequence was to paint in fresco on the walls of the vestibule of the Confraternity of del Scalso the history of St. John the Baptist, and also the life of St. Phillip Benizzi in the court of the convent of the Annunciades, which at once brought him into notice, and which are remarkable for showing the astonishing rapidity of his progress in the art. The first part of the series have a certain hardness in style, which certainly even belongs to the early works of Raffaelle, but before he had finished these two commissions, he became so expert that the latter paintings appear by a superior hand, both in colour and drawing. The great fame which the works of Michael Angelo and Raffaelle had achieved, determined Andrea to visit Rome, and he profited very considerably by seeing their splendid works, and also by designing from the antique; and some pieces which he executed on his return to Florence were universally admitted to be equal to those of Raffaelle.

Francis the First, King of France, a munificent patron of the arts, invited him to visit that kingdom, and received him with great kindness, making him several valuable presents, and sometimes coming with the chief of his court to see him paint such pictures as that great monarch had ordered. Andrea, thus in a brilliant condition, might have made a great fortune, but unhappily feeling a

desire which he could not resist of returning to Florence, where he had left his wife, he asked permission of the monarch to allow him that satisfaction.

The king had the goodness to grant him leave of absence, and also to confide in his promise to return with several fine works of art which were on sale; he even ordered Andrea to be given a large sum of money to pay for the purchases he was to make, but on arriving at his home, he was so imprudent, that he quickly expended not only his own money but also that which the monarch had trusted him with, so that he had not the courage to return to France, being well aware that he could not expect a pardon; however, he sent two fine pictures, which in some degree was a restitution of the money he had received, but the king would not hear of his return.

About this time he finished the history of St. John in the St. Scalzo, which he had begun before he went to Florence, and also obtained some commissions for single pictures in monasteries, particularly the Last Supper at the convent of San Salvi, near the gates of Santa Croce, a beautiful composition; he also painted the Madonna del Sacco, at the time of scarcity, for a sack of flour.

The wars of Italy having reached Florence, accompanied by famine and the plague, Andrea was attacked by this malady, and died, neglected by his wife and friends, in 1530.

ANDREA DEL SARTO.

76. The taking down from the Cross—highly finished; red chalk, heightened with white.

Size, 13½ *inches by* 8 *inches. From the Collection of the Chevalier Vicar.*

77. Head of his Father—or a St. Joseph for the celebrated circular Holy Family, painted for Francis the First; black chalk, heightened with white.

Size, 10¼ *inches by* 8 *inches. From the Collection of Chevalier Vicar.*

78. Head of a Man—with a beard, and another study of part of a figure; red chalk. Very fine.

Size, 11 *inches by* 9½ *inches. From the Collection of M. Mariette.*

79. A Soldier dressing—a superb study of one of the figures in Michael Angelo's famous work of the Cartoon at Pisa; red chalk: highly finished

Size, 16½ *inches by* 8¼ *inches. From the Collections of Mr. Richardson and Sir Joshua Reynolds.*

80. A Soldier—from Michael Angelo's Cartoon at Pisa; red chalk: highly finished. Very fine.

Size, 16¼ *inches by* 11¼ *inches. From the Collection of the Prince Borghese.*

81. Head of a Boy—intended as a St. John; a most vigorous and bold drawing: in red chalk, heightened with white. Superb.

Size, 10 *inches by* 7½ *inches. From the Collections of M. Mariette and T. Dimsdale, Esq.*

82. First study—for the St. Joseph for the famous fresco of the Madonna del Sacco at Florence; red chalk.

Size, 6½ *inches by* 6½ *inches. From the Collection of W. Y. Ottley, Esq.*

83. The lord of the vineyard engaging the labourers—bistre wash, heightened with white; very fine.

Size, 14 *inches by* 9½ *inches. From the Collections of Zanetti and the Baron Denon.*

84. Studies—of heads of the Virgin and St. Elizabeth; black chalk, heightened with white.

Size, 14½ *inches by* 8 *inches. From the Collection of the Marquis Vinde.*

85. Zacharias—one of the history of St. John the Baptist, painted in the cloisters of the Oratorio della Scalzo at Florence; black chalk, on a brown ground.

Size, 14 *inches by* 11 *inches. From the Collection of the Prince Borghese.*

86. Two studies—of female heads; black chalk.

Size, 5¼ *inches by* 4¼ *inches. From the Collection of M. Verstegh, of Amsterdam.*

87. Head of a Boy—full of expression, a most capital study from nature; very fine: black chalk. Superb.

Size, 10½ *inches by* 7½ *inches. From the Collection of Lady Bentinck.*

88. A study—of the Dead Christ in the picture of the taking down from the Cross; red chalk.

Size, 10½ *inches by* 8 *inches. From the Collections of the Marquis Legoy and Count de Fries.*

89. A male figure—finely drawn; in black chalk, heightened with white. Capital.

Size, 16½ *inches by* 10½ *inches. From the Collection of the Prince Borghese.*

90. St. John baptizing the converted Jews—a composition of several figures, being one of the set of the history of St. John painted for the Scalza; very fine: pen and bistre work, heightened with white.

Size, 10¼ *inches by* 7¾ *inches. From the Collection of the Chevalier Vicar.*

91. Head of an old man—and study of a hand for the figure in the Meeting of the Virgin and St. Elizabeth, in one of the frescoes of the history of St. John. Engraved.

Size, 7¾ *inches by* 4½ *inches. From the Collections of Sir Joshua Reynolds and W. Y. Ottley, Esq.*

92. The meeting of the Virgin and St. Elizabeth—one of the history of St. John, for the cloisters of St. Giovanni Battista at Florence; pen and bistre wash: very fine.

Size, 11¼ *inches by* 8¾ *inches. From the Collections of the Marquis Vindé and Thomas Dimsdale, Esq.*

93. Studies—of three Heads from Nature; an early drawing, in the taste of Albert Durer: black chalk, on a red ground.

Size, 10 *inches by* 7 *inches. From the Collections of Mr. Richardson and the Duke of Argyle.*

94. The history of Joseph and his Brethren—a most elaborate drawing for the picture in the Pitti Palace at Florence; red chalk.

Size, 21¼ *inches by* 15 *inches. From the Collection of the Duke of Alva.*

95. A Female Head—supposed to be the Mother of Andrea; size of life; highly finished: black chalk. Very fine.

Size, 17 *inches by* 11¼ *inches. From the Collection of M. Revil.*

96. Study—of a Figure for one of the Labourers in the Vineyard; on blue paper: pen, heightened with white.

Size, 10½ *inches by* 4½ *inches. From the Collection of the Chevalier Vicar.*

97. The Virgin, infant Christ, and St. Joseph—an early drawing, apparently from Michael Angelo; highly finished: in red chalk.

Size, 13½ *inches by* 10½ *inches, oval. From the Collection of Lempereur.*

98. The history of Joseph and his Brethren—a composition of many figures; most elaborately finished for the picture in the Pitti Palace: signed Andrea del Sarto faciabat.

Size, 20½ *inches by* 14¼ *inches. From the Collection of the Marquis Runnicini at Florence.*

99. The Virgin supporting the body of the dead Christ—attended by St. John, St. Sebastian, Mary Magdalen, &c.; black chalk.

Size, 8¾ *inches by* 6¾ *inches. From the Collection of the Marquis Legoy and the Count Fries.*

100. A Female Head—which has been painted as St. Elizabeth in the Holy Family; red chalk.

Size, 5 *inches by* 4½ *inches. From the Collection of the Marquis Vindé.*

The number of Drawings by this great Master in the Lawrence Gallery amounts to 30; and will be sold for £300.

Critical Opinions of the Public Journals

ON

THE THIRD EXHIBITION

OF

THE LAWRENCE GALLERY.

POUSSIN AND CLAUDE.

"The third exhibition of the original drawings belonging to the late President of the Royal Academy, is now open to public inspection at Messrs. Woodburn's gallery, in St. Martin's-lane. This, like the two which have preceded it, is a selection of a very interesting nature, and though it consists of the drawings and sketches of only two masters, viz. N. Poussin and Claude, is well worthy the attention and study of all admirers of the productions of art. In all these drawings, however unfinished, there is shadowed forth the peculiar characteristics of the great masters from whom they have emanated; and we easily trace in them, slight though they be, the pure and classic design of Poussin, and the elegant poetic fancy of Claude. Most of them are pen drawings washed with bistre or Indian ink. Some being the *ébauches* of finished works now in this country, an opportunity is afforded for the comparison, always pleasing, of the first conception of genius with its matured expression. Thus, No. 17, the sketch of the 'Embarkation of the Queen of Sheba,' by Claude, is the original model of the splendid painting on the same subject in the National Gallery. The exhibition comprises one hundred drawings, which display pretty nearly an equality of talent, and we have therefore selected for notice only a few which attracted our particular attention on a cursory view, not so much on account of their higher merit as of some striking quality in the subject itself or in the manner of its treatment.

"No. 3. 'A Study of Trees, by Claude,' in black chalk and white water-colour, is a most elegant composition, and, it is needless to add, treated with the utmost fidelity to nature.

"No. 12, by the same artist, is a more elaborate drawing, presenting some of those magical effects of light so peculiar to the finished productions of Claude Lorraine.

"No. 28. 'A Woody Landscape,' by the same artist, with Æneas and Achates shooting at the herd of deer in the valley, is one of the most attractive drawings in the collection, and its composition is of the highest order. Perhaps no other collection comprises a greater number of beautiful drawings by Nicolo Poussin than are here offered to the public. We have, however, room to notice only two or three of them.

"No. 52. 'A Design, representing the Washing of the Body of the Saviour after his Crucifixion,' is distinguished by the classic dignity of its composition and its judicious *chiaroscuro*.

"No. 66. 'The Sacking of Jerusalem,' and No. 70. 'The Eucharist,' are compositions of splendid effect and power; and Poussin's studies from

the antique, the models on which he formed his taste for simplicity, will be examined with much curiosity, as displaying the care and pains he employed in acquiring a perfect knowledge of design."—*Times, August 5th.*

" The third portion of Sir Thomas Lawrence's noble and extensive collection of drawings was this week opened to public view at the gallery of Messrs. Woodburn, in St. Martin's-lane. It consists of fifty drawings by Claude, and fifty by Nicholas Poussin. There are few more interesting subjects of contemplation than the first hints of a magnificent conception, the virgin scenery of the mind, the slight and rapid indications of that which is afterwards, with much study and toil, to be wrought into a perfect work. Many of these designs are of that description. They are pure emanations of intellect; and although their mode of execution is masterly, and quite adequate to the object in view, yet it is the highest qualities by which they are especially distinguished. To those who are familiar with the great productions of which these admirable drawings have been, in many instances, the foundation, it will be a matter of much curiosity—to the student a matter of much practical instruction—to collate them; and to endeavour to discover what have been the motives which have induced these accomplished artists in some cases strictly to adhere to, in other cases widely to depart from, their original intentions.

" The gallery also contains some cartoons by the Caracci, &c. a few portrait-drawings by Lawrence himself; and his well-known picture of ' Satan calling up the Fallen Angels.' In an ante-room are the century of exquisitely finished drawings from the works of Canova, which were purchased by Messrs. Woodburn, at Rome.—*The Literary Gazette, August 8th.*

" The third exhibition of the sketches by the old Masters, collected by the late Sir Thomas Lawrence, has been opened by Messrs. Woodburn, in a convenient gallery on their own premises in St. Martin's-lane. It consists of works from the pens and pencils of Claude and Nicholas Poussin—fifty of each. Both are rich in subject, and afford abundant and satisfactory specimens of the spontaneous designs, the first thoughts of these great artists. In both there is much care combined with much freedom —great truth and power of effect, with the utmost simplicity of manner. The Claudes are almost wholly landscape, with some intermixture of his favourite marine views. Amongst the latter is what indeed may be considered the gem of the collection; namely, the original sketch, No. 17, for the great picture, now in our National Gallery, of the ' Embarkation of the Queen of Sheba.' This is executed in bistre, heightened with a white wash, and it appears, in its brilliancy and finish, equal in its style to the great masterpiece which it anticipated. The companion to this in the same characteristics, is a ' View of Santa Maria Maggiore, in Rome,' in which we find all the force of Canaletti. The prevailing subject, however, in these studies, is wood and landscape, reflecting nature itself, not so much in its picturesque forms, as in its noblest effects. There is a lofty feeling throughout the treatment of them all. Some of the studies from trees and fore-grounds are also admirable lessons to the young painter. On the whole, we should say, that, next to the Rubens' sketches, those of Claude Lorraine are the most interesting that we have seen from the collection of Sir Thomas Lawrence. The Poussins in this exhibition are, nevertheless, very good specimens; they are, for the most part, designs for figure subjects, and indicate strongly the high knowledge of art, the classic taste, and fertile imagination of their author. Many of

them display the singular peculiarity of a very broken outline united to carefulness, and producing a true effect. Whoever may visit Mr. Woodburn's Gallery, will, in addition to these works which we have mentioned, have the pleasure to see some noble cartoons by Caracci, and also a few of the late President of the Royal Academy's best sketches, besides many other select works of art.—*Morning Herald*, *August 6th*, 1835.

"At the commencement of the present month the third exhibition of Drawings was opened at the rooms of Messrs. Woodburn, in St. Martin's-lane. The exhibition consists of the works of Claude and Poussin; like the drawings that preceded them, they are interesting monuments recording the progress of genius, and calculated to track the mind of an observant artist—how great must be the labour, and how enduring the perseverance, before excellence can be arrived at. The sober rules of every day life apply to works of taste, and without diligence Claude could not have made a sunset glow on canvas, or have painted an atmosphere transparent as reality.

"Accordingly, we find that among his drawings, this great master of effect displayed an elaborate study of detail. Not only leaves, but also the fibres of leaves, have been delineated with curious fidelity. In the biographical notice of Claude prefixed to the Catalogue, it is said, 'That his attention was most strongly drawn towards perfection:—this collection affords some very curious proofs. The "Study of Trees," in which the leaves are evidently agitated by the wind, (Nos. 7, and 42.) and the laborious "Study of a piece of broken bank, with some vegetation,' (No. 49.) show the extreme fidelity with which he adhered to his model. The various kinds of vegetation are described with a botanical accuracy, which nothing but a disdain of labour to arrive at excellence could enable any artist to execute.' Remarks more just and discriminating could not have been made, and eulogy here is only the strictest criticism. The drawings of Nicolo Poussin are equally interesting, and display that artist's love for the grand and antique."—*Morning Post*, *August 24th*, 1835.

"The third series of the drawings collected by the late Sir Thomas Lawrence were opened to private view on Monday and Tuesday (and to the public immediately afterwards), at Messrs. Woodburn's Rooms in St. Martin's-lane, not in Regent-street, as before. The present collection consists of fifty drawings by Claude, and of an equal number by Nicholas Poussin. In the present instance, the general attraction is not slightly increased by adventitious circumstances. Messrs. Woodburn's gallery being much larger than is necessary for the exhibition of a hundred drawings, they have put up Sir Thomas Lawrence's historical picture of 'Satan calling up the fallen Angels,' several fine drawings (portraits) also by Sir Thomas, and some admirably preserved cartoons of Carracci. And in the gallery leading to that in which the Lawrence drawings are exhibited, is the collection of one hundred drawings of the works of Canova, which was purchased by Messrs. Woodburn in Rome.

"Not less than the drawings of Rubens, Rembrandt, and Vandyke, previously exhibited, do those of Claude and Poussin indicate the mental as well as the manual powers of the artists, from the slightest pen-and-ink sketch—the first conception, to the most elaborately-finished drawing. And exquisitely and tastefully laboured are many of these performances; for instance, Claude's 'Studies of Foliage,' 'Trees in a Breeze,' &c. In the collection is a 'Study for the Embarkation of the Queen of Sheba; and also a larger drawing (or model, as it is called in the catalogue, 17)

for the celebrated picture upon that subject now in the National Gallery. For the last of these alone—and yet there are finer and more valuable drawings in the collection—Sir Thomas Lawrence gave, as we are assured, no less than a hundred and fifty guineas. Altogether, the number of Claude's drawings collected by Sir Thomas, and now to be disposed of, exceeds one hundred. The price fixed, should the intentions of the late possessor be met, is £1,800. Second only to the collection of the *Liber Veritatis*, belonging to the Duke of Devonshire, we feel anxiously interested that it should find a purchaser in England; the more so, perhaps, as the almost invaluable drawings by Rubens, which formed a part of the first of these series of exhibitions, are likely to pass over to Holland. The Rembrandts, fortunately, are safe. Some of the noblest of N. Poussin's drawings are studies from the antique, and subjects from the Greek and Roman histories. Imbued with the finest classical taste, the progress which this great master made in his art—the degree of excellence which he attained—is truly astonishing. Of his drawings, Sir Thomas Lawrence had seventy-four;—twenty-four besides those on view."—*Court Journal*, *August* 8*th*, 1835.

"We have been recently favoured with a private view of the third portion of the valuable collection of the studies and drawings of the great masters of the Venetian, Florentine, Dutch, and other schools, formed by the late Sir Thomas Lawrence, the lamented president of the Royal Academy, now opened for public exhibition, at 112, St. Martin's-lane. The present collection comprehends a series of fifty original drawings by Claude Lorraine and Nicholas Poussin. Studies like these are calculated to render the mind more familiar with the several beauties of style and composition which are exhibited in the celebrated productions of the respective artists, than even their finished performances. It is perfectly consistent with the true spirit of design to add, that the original study is frequently executed with a greater degree of spirit than the painting taken from it. In the latter, laboured execution will sometimes obscure original beauty, and mechanical skill will frequently excite our surprise, and, consequently, distract our attention from the higher qualities of composition and invention. The subjects of several of the studies of Claude are selected from Virgil, than whom no other ancient or modern poet could supply themes which would harmonize more consistently with the peculiarly beautiful style of the painter. Ex. gr., No. 19, a landscape, with the subject of Æneas receiving his armour from Venus. No. 23, a design of woodland scenery. In the foreground is a path along the wood, towards a shady recess, in which the sybil is seen attending Æneas. The background is composed of ruins, and a splendid effect of sunset is diffused throughout the composition. No. 41, also a landscape, with an architectural composition in the foreground. Architectural compositions are given so beautifully by Claude, and are so frequently recognised in his works, that they appear to have been a favourite accessory to his most admired productions. Dido, Æneas, and their attendants, are also here introduced. The figures in the works of Claude frequently appear to be not happily composed, which has given rise to the following satirical observation upon his paintings, that 'he sold his landscapes, and gave the figures!' although, in this collection, No. 11, View of Santa Maria Maggiore, at Rome, the elegant arrangement of the groups and figures must be at once admitted. In this drawing) the foreground is occupied by a procession of religious, who annually visit the church of Santa Maria, with many of the principal inhabitants, and their horses and equipages, to be sprinkled with holy water by the officiating minister. Nos. 10 and 19, are original studies of the Em-

barkation of the Queen of Sheba, from which the celebrated picture in the National Gallery was executed. This is a beautiful example of the composition and effect so happily combined in the works of Claude. Architecture forms an important feature in this drawing, with an unrivalled effect of sunset. There are several others which we could instance, as deserving of particular attention, especially some studies of trees, exhibiting their various effects when disturbed by the wind; which prove that the most minute and trivial objects in nature were not beneath the artist's attention.

" The style of Nicholas Poussin is simple, careful, and pure. No works of modern times have so much of the air of antique painting as those of Poussin. Poussin, it has been said, ' lived and conversed with ancient works and statues so long that he appeared to have been better acquainted with them than with the people about him.' His best performances have, nevertheless, a remarkable dryness of manner, and although this peculiarity is by no means to be recommended for imitation, it seems to be perfectly in unison with the simplicity that distinguishes his style. In the latter part of Poussin's life, this dryness of manner was changed for one much softer and more neat. His favourite subjects were ancient fables, and he was eminently qualified to paint such, from his being well skilled in the knowledge of the ceremonies and customs of the ancients, and also equally well acquainted with the different characters which those who invented them gave to their allegorical figures. By the style in which his works were executed, the mind was thrown back into antiquity. These observations are forcibly illustrated in many of the present studies. No. 57 is a study from an antique basso relievo, representing an emperor being crowned, and Victory bringing captives to him, who kneel at his feet. No. 58. A study from the antique, representing the rape of Proserpine. No. 66. The sacking and destruction of the Temple of Jerusalem, is treated with the true feeling for classic taste for which we have mentioned that this artist was celebrated.

" The Scriptural illustrations are very beautiful studies, and the whole collection will be found replete with excellences. In the collection are also the studies of two Cartoons in the Farnese gallery, by Annibale Caracci, and one by Michael Angelo.

" There are some interesting portraits by the late Sir Thomas Lawrence, of the Princess Charlotte, Prince Leopold, and many other distinguished individuals; also a magnificent historical painting by that artist, of Satan calling up his legions, ' Awake! arise! or be for ever fall'n,' from Milton's ' Paradise Lost,' and executed when Sir Thomas was at the age of twenty, which proves, contrary to a generally received opinion, that with all his excellence in portrait painting, he still had the genius to conceive and to execute, even at this early period of life, works in that department where ' Fancy soars on epic wing sublime.'

" We have been informed that the collection of drawings by Claude has been disposed of for the sum of £1,800."—*Morning Chronicle, August 18th*, 1835.

Critical Opinions of the Public Journals

ON

THE FOURTH EXHIBITION

OF

THE LAWRENCE GALLERY.

PARMIGIANO AND COREGGIO.

"These delightful exhibitions have recommenced, at Messrs. Woodburn's, in St. Martin's-lane. The present, which is the fourth, consists of a hundred drawings, by Parmigiano and Coreggio; and to all who possess the slightest taste for the fine arts, the contemplation of such beautiful works must afford a high enjoyment. Those of Coreggio are especially fascinating. We were never before so completely aware of the deep attention which Reynolds gave to that great master. It is to be traced every where; and a child's head, in particular, Sir Joshua, in one of his pictures, has accurately copied, both in form and in effect; merely enlarging it to the size of life. There is also a magnificent study of a young man's head, by Coreggio; from which Parmigiano painted his St. John, now in the National Gallery; but we confess that we prefer the original. Let it not be supposed, however, that we undervalue Parmigiano. The delicacy and grace of his designs in this superb collection cannot be surpassed."—*Literary Gazette, Jan. 9th.*

"Messrs. Woodburn, of St. Martin's-lane, have just opened their fourth exhibition of the drawings of the old masters from the collection of Sir Thomas Lawrence. Parmigiano and Coreggio are the names honoured on this occasion, and of each there are fifty sketches or designs, in various degrees of finish. The Parmigianos are, of the two sets, the more laboured and coherent productions, not from any superior powers of the artist, but because he was probably a more minute sketcher, and because his drawings are certainly much less scarce than those of Coreggio. This collection affords a very curious instance of palpable plagiarism on the part of the former from the latter. It appears in the 'Study of a Young Man's Head,' by Coreggio, which is precisely similar to the head of the St. John in the Parmigiano in the National Gallery, of which the subject is 'The Virgin and Child, St. John and St. Jerome.' The true original, although but in chalk, is superior to its copy in the oils. Those who are great admirers of Parmigiano will find in this collection much to please them. The greater portion of its sketches are as careful as such *first ideas* could well be. It is the character of the master to be somewhat mannered. He has high qualities, however, which all who can feel the beauties of art must greatly admire. Amongst the Coreggios, the major portion of the drawings are very crude dashes of incipient design, in which, however, the finer feeling, the *divina particula*, will surely in one part or another be found. There are, indeed, several exceptions from the first remark, and some of great interest. We were delighted to find here the original sketch of the 'Christ and Pilate,' which now forms one of the leading attractions

of the National Gallery, and also of the ' Cupid' in the other great work which has been transferred from the Marquis of Londonderry's to the public collection. It is needless to say that to any one having an ordinary familiarity with painting, these dawnings of design are inestimable. The first sketch alluded to has, we should say, some advantage over its more finished successor. The exhibition on the whole supports the character of this admirable review which the late lamented President prepared, and the Messrs. Woodburn have brought to the best of conclusions."—*Morning Herald, Jan. 6th.*

" With the new year re-opens this splendid Collection (at the proprietors' house, 112, St. Martin's-lane) for a display of drawings by Parmigiano and Coreggio. Parmigianino, as his countrymen usually call him in the endearing diminutive, is an artist much seldomer found within the frame than the portfolio—and seldomer still within either than they boast. His name is a good handle for any ' spirited ' scratch that wants one. However, here are several of his undoubted and excellent drawings. The original of the ' Otley Design,' (No. 7) every connoisseur will recognize with delight. Nos. 9, 35, and 41, ' Female Vase Bearers,' are peculiarly fitted to show off the winding form of grace and elegant slenderness which distinguish this fastidious heresiarch of design, no less than the delicate strength of hand, which gives to his strokes the sharpness and depth of a graver. So light and unlaborious, though effective, is his outline, that he seems to perform his magic, like Ariel, as if it were not a skill, but his nature. ' The Resurrection' (No. 12) has merit by no means common even in Parmigianino drawings. No. 14 exhibits another specimen of what Albano called his ' unarrivable mastery' of pencil; though we can scarce applaud the grotesque elevation of a sheep on its hind legs among the Adoring Shepherds. No. 18, ' Virgin, Child, and St. John,' exquisite for grace and breadth of chiaroscuro. No. 21, Nine studies for the ' Steccata Moses,' of peculiar interest. Nos. 24 and 26, ' Lucrezia,' beautiful workmanship, but, like No. 34, ' The Annunciation,' less suited for pictures so named, than chasings in silver or fanciful scrolls. No. 29, ' An Altarpiece,' a noble paolesque composition. No. 36, ' Christ among the Doctors,' full of air and light, a masterpiece of chiaroscuro. No. 38, a ' Ganymede,' with branching arms, that writhes his knotted form like an oak. Mazzuoli's personages are often sketched with the intricate sinuosity of trees, which he would appear to have copied in his perpetually twining and lengthened figures. Yet there is but one study of trees (No. 3) in this, or, we believe, any other collection. No. 44, ' The Huntsman,' is a piece of extravagance we by all means condemn, and very much admire: an in-backed Stentor, that fills, with all the vigour of Euroclydon, a serpent-horn as huge and terrific as Orlando's: at its mouth, the breath issues in a visible tempest. No. 45, a study for the Bambino in the great picture at Pall Mall. There are a number of *delicie* besides, which we have not space to enumerate; and but few examples to remind us of that mania for the genteel, which made the painter draw out and spiralize his forms till they lost all grace in arabesque contortion. For so admirable a series, no better foil could be provided than that of the Coreggio drawings. Although both artists were of the same school, Parmigianino being indeed an erratic follower of Coreggio, there is here a most grateful variety of styles for the visitor. Refined fancy-work, or so to say, pictorial penmanship, and tasteful gracility, opposed to enormous breadth of effect, and amazing grandeur of treatment. We remarked especially, Nos. 60, a Bather, and 62, an Academy Figure, and 92, a Figure from the Life; with several studies for the ' parent of all cupolas,' that of Parma. Some of the latter drawings may

perplex an amateur to make sense of, as they look like a fricassee of legs, arms, and necks, rather than a composition; so much so, indeed, as apparently to vindicate the old detraction, that the famous cupola displayed but a 'shower of frogs,' instead of an Assumption. This appearance, however, should only augment our respect for the painter, who, by his wondrous faculties of foreshortening, could reduce such a chaos into so beautiful and orderly a creation as his work became. No. 54 is particularly interesting as a study for the celebrated Coronation now in the Museum of Parma. No. 59, a Study for the great Dresden picture (given in Otley). Two first thoughts for the Ganymede of Vienna; two also of the Notte at Dresden; these latter, inimitable for chiaroscuric effect, unless by the same master, who excelled them perhaps only in that picture. No. 71, Study of a Head, the original of St. John's, in the great Parmigiano of the National Gallery: this is the Cynosure of the Collection. No. 75, A first thought for the Ecce Homo at Pall Mall, and No. 76, a Study for the Cupid there, both very curious. No. 78, 'Virgin and Child,' in the broadest style, full of simple grace and expression. No. 83, 'Virgin and Child' in the Assumption: a good example of Coreggiesque grandeur, in which there is more largeness of mechanical treatment than mightiness of action, and force of ocular effect than of mental expression. His Virgin's *petticoat* is the cloth from which all Guido's, Caracci's, Maratta's draperies were cut, yet has the buoyancy of gossamer, while theirs float like a shipwreck of blankets. Nos. 90 and 93, two Studies of Figures, exquisitely finished in the softest, smoothest style, as if with a pencil of swan's-down. No. 96, Groups of Infants from the Convent of St. Paul, Parma. These frescoes are little known in England: while treated with the same mighty chiaroscuro as the cupola, we thought them in a purer and less panoramatic style of composition. No. 97, a most interesting Sketch for the famous St. Jerome of Parma. Almost all these drawings have been in the most select cabinets, from Charles the First's to that of their late possessor. We again wish the remainder a place in our Charing Cross Gallery."—*Athenæum, Jan. 9th.*

"The fourth exhibition of the drawings of the old masters, collected by Sir Thomas Lawrence, is now open at Messrs. Woodburn's gallery, 112, St. Martin's-lane, and is of a character quite equal to the collections previously exhibited. Urged by a munificent disposition, and guided by an unerring and exquisite taste, Sir Thomas Lawrence appears to have exhausted the best cabinets in search of these records of art; which, if less imposing to the common eye than the grand pictures of which they are the foundation, are to the student invaluable, as displaying the progress of great minds; and, to the admirer and amateur, delightful, in consequence of their intrinsic beauty. The selection consists of fifty drawings by Parmigiano, and fifty by Coreggio. 'The acknowledged importance of the studies by these artists,' say the careful compilers of the memoirs and catalogues, 'has always been felt and allowed; indeed, some writers, and among others Mr. Richardson, do not hesitate to express their preference of the drawings of Parmigiano to his pictures. The late possessor of this splendid collection was also so sensible of the expression and beauty of the works of this great artist, that he had assembled the most extensive collection ever yet made, consisting of one hundred and seventy-five; the stamps of Charles the First, Lord Arundel, Zanetti, Sir Peter Lely, Richardson, &c., found on most of the drawings, are proofs how much they have always been appreciated by those illustrious and distinguished collectors.' Among the present collection, all highly interesting, will be found some studies, as No. 8 and 21, for the fresco painting of the ceiling in the church of

Santa Maria della Steccata, at Parma. No. 21 contains nine studies on one sheet, in free pen and bistre, for Moses bearing the tables of the law, and is very fine. The collection is, altogether, a great treat to those who are lovers of the grace and elegance of Parmigiano. This collection also boasts of no less than thirteen studies of Correggio, for his fresco painting on the cupola of the cathedral at Parma, which, although not all of them very highly finished, are extremely beautiful. No. 71 is the head of a young man, which Parmigiano has made an exact copy of, and introduced as the St. John, where it is now to be seen, in his great picture in the National Gallery, and is very highly finished; as are also the studies, No. 73, for the celebrated St. Sebastian. No. 75 is the 'Ecce Homo!' and No. 76, a study of the small figure of the Cupid introduced into the composition of the 'Mercury and Venus,' now the greatest ornament of the same institution. No. 70 is a model, or first thought, for the celebrated 'Notte,' at Dresden; and No. 72 is another design, of altogether a different character, but both are superb. The fifth exhibition will consist of the works of Leonardo da Vinci, Julio Romano, P. del Vaga, and Primaticcio, and opens on the first of the ensuing month."—*Morning Post, January* 6, 1836.

"The fourth exhibition of drawings, selected from the rich store which had been amassed by the late President of the Royal Academy, is now open to the public, at the rooms of Messrs. Woodburn, in St. Martin's-lane. This collection, like those which have preceded it, consists of one hundred drawings, fifty of them being by the hand of Parmigiano, and the others by Correggio. Each of the drawings bears characteristic marks of the peculiar styles of the two masters. Parmigiano's are full of the beauty of form and gracefulness of attitude for which his pictures are so justly famous; and, at the same time, they show the errors into which his fancy occasionally led him, when he was induced to sacrifice truth and nature to an ideal affectation. It would seem that many of the drawings in this collection were made for the purpose of being engraved from, they are so elaborately finished, and so evidently worked up for the purpose of indicating the effect which it was intended the plate should produce. A portrait of the painter, with a favourite dog; another, in which he has introduced his mistress; an 'Adoration of the Shepherds;' 'The Presentation in the Temple,' and several studies of the Holy Family, are among the best of the Parmegiano drawings. One of the most interesting, however, to the artist and to the connoisseur, is a sheet containing nine studies for the grand picture which he painted in the church of La Madonna della Steccata, at Parma, on the subject of Moses with the tables of the law.

"The drawings of Correggio are, in general, less finished than those of Parmigiano, but they are not less beautiful, nor of inferior interest. Some of the studies, slight as they are, bear tokens of that wonderful sense of the beautiful, of that felicity of composition, and of that perfect grace, which seem to have been a part of this painter's very essence. There are, among them, studies for the two pictures in the National Gallery,—the 'Ecce Homo!' and the 'Cupid.' There is also the first conception of his famous 'Nativity,' known by the name of the 'Notte,' now at Dresden, and another more finished study for the same picture. The most striking of all this artist's works, in the present collection, however, is a study for a young man's head. It is beautifully drawn, and highly finished in coloured chalk. This is the picture from which Parmigiano painted his head of St. John, in his famous picture now forming a most distinguished feature in the National Gallery; and it will be seen that the latter artist had the good taste and the boldness to adopt the elegant design of Cor-

regio, without deviating from it in the slightest degree. So noble and successful an effort as Correggio's deserved to be perpetuated by such a pencil as Parmigiano's.

"The whole collection is quite equal, in interest and excellence, to those which have preceded it."—*Times, Jun.* 6, 1836.

"The fourth exhibition of the Lawrence Gallery, at Messrs. Woodburn's Rooms, in St. Martin's-lane, was opened, for the private view, yesterday. The exhibition consists of a splendid collection of original drawings by Correggio and Parmigiano; and one more interesting to every class of visitors, or more instructive to young artists especially, cannot be conceived. The drawings by the latter artist are much more highly finished than those by the former; but, in both cases, it is equally curious and interesting to observe the gradual progress of their magnificent conceptions, from their first rough delineation to their final masterly execution. The drawings of Parmigiano are, with some few exceptions, much more highly finished than those of Correggio; while the latter appears to have sketched but a few hasty memoranda, as the groundwork of his most celebrated pictures, and to have trusted to the force of his own brilliant genius for many of their happiest effects. Among the most interesting sketches by this artist are twelve for his famous cupola in the cathedral at Parma; two first thoughts for his celebrated *Notte*, at Dresden; a St. Catherine, kneeling; two groups of figures for a cupola; Marriage of St. Catherine; two studies of the Virgin and Child; a study of a Bather, dressing; a sleeping Academy Figure (this drawing is signed by the artist); a study for the Head of the Virgin; a Female Head; Jupiter and Ganymede; Head of a Young Man (one of the noblest drawings ever beheld); and a variety of studies for his most celebrated and valuable pictures. The most prominent among those by Parmigiano are—his own portrait; St. John in the Wilderness; a half-length of a female, and a most graceful whole-length of a similar subject; a Saint kneeling before a Crucifix, with landscape and figures in the background; the Resurrection (afterwards etched by himself); the Adoration of the Shepherds (a splendid drawing); Diogenes (admirable); David holding the Head of Goliath; two sketches for his picture of Lucretia (very fine); some magnificent studies of Women and Children; and a variety of others. Fifty drawings by this artist are exhibited. The collection comprises, however, no fewer than one hundred and seventy-five, and the whole are advertised to be sold for 1,500*l.*, if purchased to be kept entire. The exhibition contains fifty specimens by Correggio, of whose drawings there are few more in the collection, and they are all to be sold for 1,000*l.*

"We are very happy to find the following announcement at the end of the catalogue:—

"'As this catalogue is the first which appertains to the School of Italy, and as this part of the collection is, unquestionably, the most select and important that has ever been brought together (commencing with Cimibue, and extending through the dawn, the meridian, and the decline of the Arts), amounting to about three thousand drawings, the proprietors are desirous that they should not be separated. They therefore beg to observe, that the sale of the Parmigianos and Correggios can only take place after the 25th of January, 1836, it being possible that the Italian School may be sold entire. At all events, the exhibitions will continue in the order announced; and, although the superb collection of Albert Durer is already disposed of, yet a selection from it will form part of the eighth exhibition, according to the consent of the present owner.'

"We hope, for the honour of the Fine Arts, and the credit of their

patrons, that the specimens of the Italian school may be sold entire. We only regret that there is no probability of their forming part of our National Gallery."—*Morning Chronicle, Jan.* 5, 1836.

"THERE are few persons in the Metropolis possessing an attachment to the fine arts, who have not seen, and, having seen, admired, the splendid collection of original drawings by the old masters, at the house of the late accomplished President of the Royal Academy. One hundred of these, comprising fifty by Coreggio, and the like number by Parmigiano, forming the fourth exhibition, were yesterday submitted to public inspection, at the elegant little Gallery, No. 112, St. Martin's-lane. The compiler of a judicious and well-written catalogue thus observes in the preface:—'When the extreme rarity of Coreggio's genuine works is considered, it reflects the highest honour on the collector of this magnificent cabinet, that it should be able to furnish fifty specimens by this great master;'—a sentiment which will meet with a ready assent from those who know anything of art. Without attending to regularity in our necessarily brief notice of the present exhibition, we commence with No. 71, over the mantelpiece, 'Study of a young Man's Head,' by Coreggio. This is the finest effort in the gallery; it is full of life, vigour, and character, and admirably executed in coloured chalk. This fine study, it appears, has been exactly copied by Parmigiano for the St. John, now in the National Gallery. No. 31, 'Moses giving Judgment,' Parmig. A composition of thirteen figures, a free pen and bistre wash, heightened with white. Nothing can exceed the calm dignity expressed in the countenance of the Hebrew law-giver. No. 64, 'A Female Head;' freely sketched with charcoal. In this the expression is painfully true to nature; the head is probably intended for the martyrdom of St. Placida. No. 96, 'Groups of Infants,' Coreg., in various attitudes, for the Chamber of Diana at Parma. This charming sketch is executed in red chalk; it is most playful. No. 20, 'Mary anointing the Feet of the Redeemer,' Parmig. A graceful composition of eight figures; pen and bistre, heightened with white. By far the greatest number of the pictures in the collection are finished in bistre; it may not, therefore, be out of place here to state that bistre is a French phrase in painting, and is a colour made of chimney wood soot, boiled, and then diluted with water; but it is most conveniently procured by the destructive distillation of wood. In the latter case it is a compound of carbon, or charcoal, and hydrogen, and analogous to bitumen. No. 36, 'Christ among the Doctors,' Par. A sublime and graceful composition; pen and bistre. No. 37, 'Elymas, the sorcerer, struck with blindness,' by the same. A most interesting drawing after Raffaelle; finely executed with black chalk, on a yellow ground. No. 82. 'Study of a Flying Angel,' Cor. A magnificent design in black chalk. This appears to have been used by the painter at the time he was executing the cupola of the Duomo, several spots of the fresco colour having fallen on the drawing. But it is surely unnecessary, at this time of day, to criticise the divine productions of the two masters now under our notice; we have, therefore, merely pointed to these few as a sample of the whole. The gallery has other attractions; there are two splendid Cartoons, by A. Caracci, and some fine chalk drawings, portraits by Sir Thomas Lawrence himself, while the outer gallery is hung round with masterly drawing of Canova's graceful works."—*Morning Advertiser, Jan. 5th.*

"THE fourth exhibition of the collection of original drawings, the property of the late Sir Thomas Lawrence, is now open at the Exhibition-rooms of Messrs. Woodburn, St. Martin's-lane. The present selection consists of

the works of Il Parmigiano, and Ant. Da Correggio, of which there are fifty each, making, in all, one hundred specimens.

"The vast richness of the portfolios of the late President of the Royal Academy, furnish most incontestible proofs of his superior taste, and entire devotion to his art. It, perhaps, would be difficult to point out any one department, in the classification which has been adopted by the proprietors, more interesting than another, in any particular degree; but it may be sufficient to say, that, the present collection is fraught with interest, comprising the germs of study for some of the most celebrated pictures that were subsequently painted by these old masters; the short-hand sketches, in some cases, trying for the composition of attitude; in others, experiments of light and shade, and general effect; but, altogether, evincing that the artis s earned their lasting reputation, in a great measure, by assiduous application and industry. It is rather curious to contemplate the marked indecision demonstrated in many of their sketches which are preserved, containing, sometimes, as many as half a dozen rough drawings of the same figure, in different attitudes. The simplicity of the materials employed, the strong impression which these unlaboured productions are capable of producing on the mind, even of the uninitiated, are strong tests of the master hands that drew them. Some professed judges have preferred the drawings of Parmigiano, in their rough state, to his pictures; and, indeed, with one or two exceptions, looking not farther than this collection, did the reputation of the painters depend upon their drawings, Correggio must be contented to take rank as second to the other; but where whim, or a more particular object had impressed him, he has shown of what he was capable. One such we would notice is a brilliant specimen, No. 71, 'Magnificent study of a Young Man's Head,' very admirably executed, and full of character. This fine study has been exactly copied by Parmigiano, for the St. John, in the famous picture now in the National Gallery. To describe it as magnificent is by no means an overcharged phrase; it is executed in coloured chalk, with seemingly little work, and yet such is its excellence, it would reward an amateur a day's journey to have a view of it. The mass of the drawings of Correggio have rarely bestowed upon them any thing approaching to labour; they are more remarkable for grasp of mind, ease of conception, and a readiness of hand to fix the rough idea, as being sufficient for his ulterior purposes. The collection here exhibited will be sold together, for 1,000*l.*

The drawings of Parmigiano are considerably laboured, generally; and, taking them as a whole, we might almost undertake to point out, by the different specimens, his progress in his art. The drawings of this master, in the present collection, will be sold together, at 1,500*l.*

"It is not the least curious part of the subject to contemplate the individual history of these valuable scraps. Once the refuse, the sweepings of the studies of those artists; afterwards, the object of care of royalty and others; and, through many vicissitudes of times in different countries, are now, after a lapse of nearly three hundred years, exposed for sale in London, and esteemed cheap at the prices we have quoted.

"The exhibition, which closes at the end of the present month, is well worthy of a visit to all those who are admirers of the Fine Arts.—*Morning Advertiser, January* 18, 1836.

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Eighth Exhibition.

May, 1836.

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OF

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